Geo. Dorsey Fl-2 (1902-1924) 1968
NES Bellacoola NES

It is especially rich in caribou-skins, used for foot covering, and goat-skins, so treasured for their wool.[1] He and his wife have laid up abundant food, and, most important of all, his wife's family is wealthy. Rumours have spread that X will soon give a potlatch and perhaps one or more foreign chiefs have given him a large cone-shaped whistle, such as is used in the Kusiut ritual (see Plate 12). These whistles, called *gmo-o*, are often referred to as the "breath" or "voice" of a chief; they are also called *skpioa*, the "heart" or "wind" of a chief; a third designation is *nalsivaic*. X carefully conceals a whistle in one of his boxes. Such a present expresses the kindly feeling existing between those akin to one another in that they have risen to a position of eminence above the common crowd. Its receipt spurs a man to greater efforts to amass the wealth necessary for giving a potlatch by keeping before his eyes the realization of what another has done. A rival chief never gives such a present. X returns each whistle secretly at the time of his potlatch.

Early in the autumn X decides that he has almost enough wealth. To complete the essential amount he will not hesitate to borrow from his friends. It is most unusual to be refused, for it is incumbent on X, unless he wishes to lose the esteem of the community, to repay his borrowings with heavy interest, and when X distributes his goods at his potlatch it will be announced how he has obtained them, and the lender is proclaimed as a person of sufficient wealth to be able to spare some of it. Goods so loaned are termed "belt goods," a reference to the manner in which a man fastens up his cape with a belt before setting to work. The assumption is that X will have to labour to repay his indebtedness. Failure to repay is a serious matter, and the lender would be justified in seizing a canoe or other valuable article as surety for his debt; in fact, feuds are commonly caused by unpaid debts. Men of business

[1] Formerly, when goat-skin blankets were highly valued, goats were never shot for fear of the blood staining the wool. Instead, they were cornered by dogs, and choked to death in nooses. For presentation, each skin was laid out on the floor and then cut into longitudinal strips, two, three, or four fingers wide.

[illegible]

of his village, hence they will not feel it incumbent upon them to intervene. But news travels, and in course of time the armed members of some other tribe will decide to send a raiding party against X's village. All informants agreed most emphatically that this custom prevailed among the coast people from the Tsimshian country to Alert Bay, but specific examples could not be obtained. The Bella Coola regard such a raid as the proper course to pursue, and belligerent tribes may have used an irregularity in the potlatch rites as an excuse for an assault. It is clear, however, that this custom never attained such prominence that it could be called a law.

The following is an instance of the Bella Coola outlook on the question:

The father of an informant had had such success in giving potlatches that his neighbours were jealous. On one occasion he prepared a representation of a whale, an elaborate wooden frame, fifteen feet long, operated by men concealed within and carrying passengers; this was a figure which entered into his ancestral myth. One of the carpenters who made it, bribed by a jealous rival of the donor of the potlatch, arranged that the lower jaw of the whale should fall to the floor during the proceedings. This revealed the mechanism of the structure. White influence on the coast prevented an incursion of foreign raiders, but according to this informant, the chiefs determined that his father should die, and they employed a sorcerer for this purpose. His father and eleven other relatives died soon afterwards. This man, the sole survivor, ascribes his escape to his adoption of Christianity.

Another instance of the penalty which follows errors in potlatch ritual occurred a few years ago, when a number of young men used the cone-shaped whistles openly, as if they had been toys. The presence of the white man prevented any open steps towards punishment, but before long all the youths died. No one knows what caused their deaths, though probably they were due to an expert in black magic acting on the instructions of a senior chief.

After the prayer, X and his family give more food to their guests, whose boxes containing what they are to carry away are increasing in number. By his lavishness, X increases his prestige in the eyes of his fellow-villagers.

If he can afford to build a new house embodying the form

[illegible] THE BELLA COOLA INDIANS

whitehorn over which is scattered eagle down. From the back of the head-dress hang weasel skins. In Bella Bella it is said to be customary for a skin to be added on every occasion when a crest is conferred to the back-room. This may happen as many as fifteen times to the child of wealthy parents, and a few Bella Coola have adopted the practice of marking each with a skin. Usually, some six or nine are hung in two rows, without consideration of the number of times the wearer has been in seclusion. The carved figure of the forehead mask is a head with a hooked nose, the crescent look being joined to the face itself. This figure does not vary with the wearer's ancestral myth, and no one knows what it represents. This design is said to have been introduced to Bella Coola from the north a few generations ago; before that time the head-dress consisted of a circular band of dyed cedar-bark, decorated with the tail feathers of one of the large woodpeckers. The Bella Coola call it simply, "forehead mask." Each initiate carries a hollow rattle, carved in the shape of a bird, which he holds in his right hand, belly uppermost. Long, long ago, when a dancer failed to do so, the rattle became alive and the bird flew away; hence, this rule has been obeyed ever since.

Each initiate takes up his station in some part of the house behind the fire and dances to the beating of the sticks. The left hand of each is clasped behind his back and in his right he holds the rattle and keeps it in constant motion by shaking his wrist. Ability to do this is one of the marks of a good dancer. Keeping the body stiff and the legs close together, he rises with slight jumps, barely altering his position on the floor. Sometimes he slowly turns around sunwise[1] in his series of jumps, at other times he does not alter his position. The head is bent from side to side and downwards at each jump, causing the eagle down to fly in all directions. *Assistants* assistants blow more of the material on to the head-dress at intervals (see Plate 16).[1]

[1] The Bella Coola believe that the sun moves from east to south to west to north. Many ceremonial movements follow this direction, which will henceforth be described as sunwise.

[1] [See cut 116, facing P 219 - ANALYST]

the same manner the future spouse outlines a myth belonging to the ancestral family of X's mother, again with emphasis on the dances used by her ancestors. X, as a member of both ancestral families, can combine his rights from both sides, but it is customary for him to use no more than five or six performers. Should X have no claim to this privilege from either mother or father, an almost unthinkable situation, he is able to borrow the prerogative of using some from friends. The ancestors on which this section of myths is based is the one so often mentioned; it marks the close relationship between the future children and their noble ancestors of old, a source of strength to the former.

X's father now names those whom he wishes to assist him on the following day. These are the dancers, who are chosen primarily for their skill in dancing, and secondarily in accordance with their rank. With them he selects a number of persons to stand near and help or "cheriah" them as they perform. He also asks the services of some of the women who are professional dressers; of the keeper of the marriage song of his ancestral family; and, finally, of a number of men to sit near the singers and assist them with suggestions. It would be most exceptional for anyone so called upon to decline the honour. It is near morning by this time and the guests depart.

On the following morning, the actual wedding day, X's father calls to his house those selected the previous evening as dancers and their assistants. The former wear blankets decorated with small copper ornaments[a] and carry circular wooden rattles provided with handles. Their clothing and rattles may be their own, but if they do not possess suitable attire, it is incumbent on X's father to provide them. Skins are piled up within the house, and some of these are said to "make soft the

[a] At the present time there is unanimity as to the proper clothing of a marriage dancer. Several informants stated that it was a copper-decorated blanket, whereas others said that there was no special attire; one man claimed that an ermine was made to imitate the form and costume of X's first ancestor, and another that sword costume was used. Probably there was no uniformity in custom.

*575 are considered necessary. With few exceptions, hereafter to be noted, *Suyai* masks are burnt at the conclusion of each ceremony, a practice which probably originated in order to 796 avoid the possibility of their being seen by the uninitiated. 534 [77] The Bella Coola state that this is one of the most striking differences between their rites and those of the Bella Bella.

*575 Next in importance to masks are whistles (see Plate 1). 796 The large, cone-shaped type used to sound ceremonial is re- 534 placed in *Suyai* dances by a smaller type consisting of portions of wood plant cigarette, which can be blown with ease from [237] beneath a concealing blanket. Another type has bellows consisting of a mountain goat bladder, which is held beneath the armpit so that it can be worked invisibly. During the summer the whistles are kept by one individual, usually a [225] shaman. Specific information concerning the ownership of these whistles could not be obtained, it appears that any *Suyai* can make one, or have one made for him by a skilled carpenter, and that their retention by one person during the summer is merely for convenience. They are freely lent to [220] anyone for use in a ceremony.

*575 In some dances special objects are used in connection with 796 dramatic performances, such as bull-roarers, wooden representations of animals, birds, or miniature human beings. One 534 old man described a pipe formerly used at *Tā'ix*, which had [334] a carved bowl as large as a tea-cup with three radiating stems. [124] It was carved from a knotty excrescence on a beech bole. Little could be learnt of its history, except that it was supposed to have been carved by a chief with the design of his patron and displayed through pride.

*575 The usual guests at a performance of the type just sum- 609 marized are the dancer's fellow-villagers and any strangers 796 who happen to be present in the town. Great as is the desire [248] of the *Suyaxist* to impress their uninitiated tribesmen, they [123] are still more eager to impress strangers, hence the presence of Carriers adds piquancy to the rites. The writer believes that his presence and interest encouraged the Bella Coola to

1 [see category 116, p 84(B). ANALYST]

some saliva which he puts into his mouth and chews. Of course he counterfeits only to salute but X, unaware of this, is convinced for the first time of his spirit. At last it is restored to him and he is told that he *xiki* has altered it from that of an unnatural person to that of a *kaxiat*." The psychological effect of this act on the mind of a young man who has not had time to adjust himself to his new knowledge and who is firmly convinced of the power of the *xiki* is tremendous.

The four *xiki* now instruct two *kaxiat* sitting on either side of X to lie down to serve as a seat for him. They do so, irrespective of who they may be. If the novice is still ignorant of the full mysteries of the society, the *xiki* announces that he is going to get a call for X. He walks around the house, peering here and there as if seeking something, and then pounces as if he had caught an object between his hands. A whistle is heard, such as the novice knows accompanies the coming of every call, but he does not know that the noise is made by compressing a goat or bear bladder-whistle between two sticks held beneath the armpit. This is the "mystery" of the strange noises.

"Do you know what makes that noise?" ask the two *kaxiat* on whom X is sitting.

If X denies all knowledge, the mystery is explained to him, and he is warned that he will be killed if he communicates the information to uninitiated persons. If he answers that he knows the cause, he is asked who has told him. Perhaps some lad has been peeking and has told X of what he has seen; in that case the over-inquisitive youth is at once initiated to prevent further leakage of information. As soon as X has learnt the great secret he moves to one side and the singers take their positions behind the fire. His father, or whoever it may be from whom he is to obtain his name, then stands up and unfolds its origin, telling which supernatural being is his patron, and the locality of his repository. X sometimes re-

*This part of the rite has been omitted for so many years that many of the middle-aged *kaxiat* have forgotten it.

[The Dance of Nakani.]

of he so desires. The *kukuxint* listen to the song, and when it is running they join in. They practise it repeatedly, until familiar with both words and tune. This part of the ceremony lasts for about two hours.

The singers, and any others who are prepared to beat time, are always provided with long, flat, thin sounding-boards to increase the din of the pounding. When the members decide that the song is sufficiently familiar, they tell some of the *kukuxint* to carry these boards to the lowest house of the village. They do this, and also scatter cheap sand on the floor, as is customary wherever a supernatural being is to enter. The uninitiated persons within the house watch with great interest. The singers enter and take their places behind the fire, then other *kukuxint* and finally X himself; his face is unblackened, but he wears his two eagle tails in his hair and a collar of dyed cedar-bark. On his head is a thin cylindrical circlet, about four inches high, of the same material, ornamented with swan's down by the inhabitants of the villages of the upper Bella Coola valley. The collar consists of a roll of grass, entirely covered with dyed cedar-bark from which pendant tassels of the same hang down over his chest; similar ones are worn by *nusk* dancers, except that the tassels hang down their backs. Every *kuxint* dancer wears these two ornaments, and those who have the necessary prerogative adorn themselves with an apron of deer hooves or puffin beaks. Blankets are always worn. *Kukuxint* women wear in addition woollen pubic garments.

As the singers beat out X's tune, accompanied by the voices of themselves and other *kukuxint*, he dances. Since his style is typical of all *kukuxint* except Cannibals and a few others, it will be well to digress at this point in order to describe it. X raises his arms until their upper parts are approximately the height of his shoulders, and project outwards and slightly to the front; they are bent at the elbows with the forearms vertical, thus bringing the hands opposite the top of the head. Both wrists are shaken constantly, the muscles of the lower

[illegible]

[The Dance of Healing]

of his relatives, has given them for this purpose. When he 575*
crosses during the chorus they crowd close around, almost 796*
concealing him. Particularly in those dances fraught with 535
danger to the performer, it is customary for any number of his
friends, either men or women, to dance to "help" him. Anyone wishing to do so merely stands up and begins, in time to the music, irrespective of what part of the house he may be in. [543]
It is considered contrary to good manners for a father to help his son, or a brother a brother, but a dancer is pleased to have aid from anyone else. It is said that in Bella Bella [171]
certain *kukwisut* have distinct prerogatives of helping in this way, but this is not the case in Bella Coola. Throughout [539]
every dance the *kukwisut* women utter their drawing cry.

This, then, is the type of dance which the uninitiated in 575*
the lowest house see. They hear the song, too, and gaze with 796*
awe at X, imbued as he is with the supernatural power of night. Then the sounding-boards are picked up and taken to the next house, where the whole ceremonial is repeated. This is done at each house of the village.[a] All the *kukwisut* now return to X's house, where he once more dances to his song. A bass-drum is always used to help the singers in keeping time, and [534]
when the song has been finished two men continue in turn to beat it all day. X always arranges to have a relative or friend superintend the distribution of food, which follows his final [574]
dancing. As the *kukwisut* are eating, the marshals deliver their usual admonishments, a task that accompanies every meal. Then they call on the people to erect a raised platform between the fire and the back-wall of the house. Materials have been placed in readiness so that it is an easy matter to build a framework a few feet in height, of which the flat top is screened by a matting wall about three feet high. This is often decorated [531]
with designs of dyed cedar-bark without ritual significance as far as the Bella Coola of today are aware. X climbs to this platform, the *kukwisut* disperse, and only the incessant pounding of the drum proves that some unusual event is taking place.

[a] In Bella Coola, but perhaps not in Kimsquit.

[184]

[illegible]

[illegible]

[illegible]

quarry into a converging "v" of humans, or someone may lie down on heir to attract the Cannibal so that the other lurking persons can secure him. No effort is spared to make the enactment realistic. Then they carry the captive, struggling and biting, to the canoes and set out for the village. The paddling canoes are lengthened or curtailed until the tide is favourable for the navigation of the creek; about two hours is the usual time consumed. When in mid-stream, the cry, *ye . . .*, is again raised; the supposed Cannibal has once more escaped! All this time X himself has been hiding in or near the village, and he now appears. Instantly the *hahaiwai* left in the neighborhood set off in pursuit, those returning on the canoes hurry their passage and join the chase. After a struggle they succeed in capturing X and bringing him to the village.

The Cannibal acts like a demoniac animal, struggling, biting, and biting as if his adventures had entirely destroyed his reason. He drags his captors, a number of strong *hahaiwai*, to the various houses, and they are barely able to restrain him within the doorways and to force him out, biting and raving at them. A skilful actor is able to impress the uninitiated to a considerable extent, and of course he is supported by his associates. When every house has been visited, X is carried back to his own and a herald summons all the *hahaiwai* to cure him. The uninitiated are allowed to crowd near the door to watch.

The assumption is that X has had the nature and instincts of an animal enter into him; if this cannibalistic incubus[47] can be driven out by beating time, he will be restored to sanity. Two long, thin sounding-boards have been prepared previously, as well as a number of birch sticks with which the *hahaiwai* beat time. One man stands up to lead the drummers, and the sticks rise and fall in unison with his movements, in the manner previously described. At first X prowls around the house,

[47] This expression will be used henceforth as an interpretation of *ai'ikuta*, the power in form of an animal which, having entered a man, compels him to eat strange foods.

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Photograph by H. J. Smith, *National Museum of Canada*

Bowhead whalebone

[p.44(B)]

MEA Bulletin 113
1968
4. Mammals E-1 (1521-1524)

U.S. Bureau of Ethnology Bull. 9 (1922-1924) 1948
NEA Smithsonian NEA

until it is accepted by all that he is one of the men who should be called upon to take part in all rites. If possible, he endeavours to legalize his position by a distribution of presents. Men are always eager to become singers, both for fame and for emoluments.

533*
796*
575*
[555]
[424]

New songs are required every year for *nasai* and *katcin* dances, necessitating an almost limitless number of compositions. Singers frequently make use of fragments of old tunes, or snatches from half-forgotten songs, but they are ridiculed as inefficient if the plagiarism be too obvious. Tunes are always prepared in advance; in fact, proficient composers spend much of their time at all seasons of the year in humming over to themselves possible combinations. When word is passed around that a song is required, they meet in some lonely spot and each who has one in readiness hums it, tapping a gentle accompaniment. After considerable discussion, one is selected as being the most suitable and the singers make themselves familiar with it. Words are then put to it, consisting of fragments from the ancestral myth of the person for whom it has been prepared, or from some other theme appropriate to the occasion. Sometimes this is done by the composer of the tune; sometimes by another singer more familiar with the subject. The provision of words is considered less difficult and less important than the composition of a tune; no one knows the source of inspiration for the latter, but the former is said to come from either the heart or the head. All ceremonial songs are divided into three sections; *kolulo·s* or first part, *ás·iko·tl* or second part, and *álox* or third part, separated from one another by the *siwánlos*, wordless chorus. The three parts correspond, approximately, to verses and each contains four, rarely six, subdivisions. In mourning songs there are sometimes as many as six or eight *álox*, and the whole is correspondingly lengthened.

On the night of a ceremony, the singers always take their places beforehand for a final rehearsal. Each brings his own beating-stick, a stout baton about two feet long to pound on the floor in time with his singing. The only other musical

[534]

2: McIlwraith E-5 (1922-1924) 1948
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instrument is the drum.[1] In former times the drum consisted solely of a box, though recently skin drums have been adopted from the Carriers. There is usually one singer especially proficient in using this, though sometimes another takes his place; all such arrangements are completed during the final rehearsal. A final decision is also reached as to who shall fill the three principal parts, *sanḵwalsâm*, *âlaia*, and *lsulkum*. It is the duty of the *sanḵwalsâm* or *leader*, to regulate the time; he squats facing the others, who are grouped in a close semicircle, and indicates the rhythm by pounding with his stick on the floor. When a song is to start, he first taps rapidly, then modifies and regulates it throughout. The leader should be the best musician among the singers, and the same individual usually functions on all occasions although a rearrangement is sometimes necessary. In the centre of the singers sits the *âlaia*, *announcer*, who must possess a powerful voice. As already mentioned, every song consists of three parts, each with several subdivisions. When the leader has beaten time rapidly to indicate that the singers are ready, the announcer bellows out the words of the first subdivision so that all the audience can hear them. Crash! goes the leader's stick and his voice gives the key for singing the words just called out, in which the audience is expected to join. As they are finishing, the announcer roars the next subdivision, and the same procedure is repeated. Instead of proceeding to the third, the announcer often next returns to the first, following it by the second. The subdivisions of a single part are never sung through in order once only, there are always repetitions and ramifications according to the discretion of the announcer. At the end of the first part, the leader again beats time rapidly in which his fellow-singers join. If a dancer is performing, he crouches down without making any effort to keep time with the rapid tapping, and the singing ceases. After a short pause, the second part is sung in the same manner, followed likewise by the third. The function of

[1] Rattles, made of dried maple, are used by some naked dancers, but they can hardly be termed musical instruments.

2: McIlwraith E-5 (1922-1924) 1948
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*192
[534] *nalsiwis*: Synonym for *gomo'o*, the large cone-shaped acorn whistle.
Nalya'ai: Side valley of the Kimsquit River.
Nalpa'ai: Side valley of the Kimsquit River.
[103] *Nalpqitsmax-o*, "Nearest River": River flowing from the north into the northern corner of the head of North Bentinck Arm. The Anglicized form is Nushatsmoney.
[823] *na'nqaleis*: Stone supernaturally born from another at sea level.
Nemoist-a: Grassy village.
Newalaik, "The Mother of Dogs": Name given to a Bella Bella woman in an ancient story.
Nuxalk: Bella Coola valley.
[101] *Nuxalkmc*: Inhabitants of the Bella Coola valley.
Nuqem: *Kwicut* name of a *Sisaok* man.
Nusem: Name of a female composer.
Nuxmalmaxis, "The Light Giver": One of the names of the supreme god.
nuqus: Light.
Nusim: *Kwicut* name of a Bella Coola Cannibal.
Nusimalilis: *K'aqa* name of a Kimsquit man.
Nuqualumaxa, "Stick-Breaker": Name taken by daughter of the first settlers at *Sisaok* in the beginning of time.
[825] *nuxwixwak*: Mountain goat with long hair on its chest.
nuxwimut, "The Silent Night": The hushed assemblage of *kukwicut* after departure of a Cannibal.
[227] *nuxwnuxis*: Cross-piece which holds open mouth of obsolete net.
Nuxwulis: Village on Dean Channel below Kimsquit.
[585] [425] *nuxwulsxtam*: Public promise by the parents of bride and bridegroom on the wedding night that names will be provided for resultant children. This is combined with an oration of origin myths. The term is also used for a similar promise of rights to hunting grounds, although the granting of this is extemporaneous.
[828] *Nuya*: Mountain near *Sisaok*.
nuyaihkkamut: Person who wanders away from home in despondency.
Nuyal-alaia: One of the first women to settle at *Tal'is* in the beginning of time.
Nu'yuz-taim: Land of salmon.

O

o'alqum: Kimsquit term for *o'kik*, orchis.
'O'i': Kwatsa lad questioned in an ancient story.
[824] [262] *okal*: Grass with edible roots growing on tide-flats.
Okkumlip: Valley pre-empted by one of the first settlers at Kimsquit in the beginning of time.
Okpalmut: Herald who came down to the Dean River in the beginning of time.
oky: 1—The *kwicut* prerogative of scratching.
2—Red, adjective.
Oksa-i: *Kwicut* name of a *Sisaok* man.
Oklayaya, "The Worthless One": Name assumed by a woman in consequence of slights received from her husband's relatives.
[825] [264] *Oksklokmut*, "The One that Changes Itself": Supernatural name of spring salmon.
'omaxil'i': Assemblage of the people for food of any kind.

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q'uuk'uuq'a: The dancing, by several of his associates, to "help" a *kwikut* performer.
Kwaxal: Undefined locality in the Bella Bella area.
Ka: Mountain above *Stuie*.
q'uloo'o: Supernatural bird, bringer of good luck.
Kyilhaist: Locality near the head of Dean Channel.
qulas: 1—Beaver.
2—*Nuxtekmay* name of a *Kimsquit* man.
Kyhaist: Man mentioned in a song.
Kyilhaakmay: *Kwixot* name of a *Stuie* man with prerogative of biting himself.
qulaltk: The location in a house taken by a wife when ceremonially seated behind her husband.
Kyhemaltaist: Influential *Nuxhalxt* chief who died about 1910.
Kyaxstaxtaxala: Ancestral name of a *Stuie* chief, the designation may be of *Kwakiutl* origin.
Kyaxsta: 1—One of the nine supernatural beings.
2—White person.
3—*Kwixot* name of a *Kimsquit* woman.
kwaxsiqvaal: Clean, dry skull.
kwaxpaa'a: Stump, in the language of Raven.
Kwaxpaa: 1—Supernatural being, lord of the under-sea world.
2—Ancestral name of a *Kwaxpaa* man.
Kwa'xala: Man living in Bella Bella in early times.
Kwaxala: Ancestral name of a *Tsimsil* woman.
qwaa'a: Large, cone-shaped whistle used in round dive.
Kwaqa'a, "Salty!": Village in the lower Bella Coola valley.
kyhai: To drink soup, of smoke.
Kyhaihaiaxa'a: Name conferred on their sister by the first settlers at *Stuie* in the beginning of time.
kqaxa: Framework of split sticks for roasting salmon.
kqila: Drum.
Kqilmax: One of the first men to settle at *Nuxhalxt* in the beginning of time.
Kqaysal: Bella Bella village.
qaxa: Kwakiutl term for "eagle down" presents.
qaltaa: Third day of a *kwikut* dance.
Kqalaxiks: Harbour on Labouchere Channel.
Kqalaxiks: Settlement in the Cartier country.
qalaxlaxa, "A Washing of the Hands": Term used to describe a marriage arranged by the offending party to settle a feud.
qaiyik: Wolverine.
qaldzixs dzawa, "A Washing to Free from Taint": Term applied to a ceremony to clear the path of the children when a husband has married a slave wife or sister-wife.
Kyai: 1—One of the names of Raven as child.
2—*Thlqalakum* name of a *Kimsquit* man.
3—*Kyaiak* name of a *Kimsquit* man.
Kyaikaxsta: Supernatural woman from whom the Carpenters are said to have derived their skill in the beginning of time.
Kyaxsta'a: 1—*Kwixot* name of a *Tsimsil* man.
2—*Kwixot* name of a *Kimsquit* man.
qaaxa: White man.

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[192] [928] *qakumas*: Peace ceremony.
Tidaka: Bella Coola carpenter living in the last century.
tsa-lmut: Ceremonial cover.
[534] *Tsnistut*: House of the first settlers at *Attlis* in the beginning of time.
yat-sus: Kettle.
[425] [579] [554] *yat-xmas*: The sending back of a name to the *family* of its original owners through a return marriage, or the proposal to do so, made by the relatives of the wife.
yatsuk; *plural*, *yatsuk*; *meaning plural*, *yatsuk*: A woman who has attained an honourable position through being many times repurchased from her husband; virtually, a female chief.
Yilqwekstem: Kitlobo chief living in the beginning of time.
Yisscelis: *Kusiut* name of a Kimsquit man.
yoalmut: Fire-holder carried by Thunder.
[825] *yoo'mukl*: Old, female *sea-lion*.
Yiqaka: Ancestral name of a *Kitasl* man.
Yiwoomaxid: Ancestral name of a Kimsquit woman.
Yokintmo: One of the supernatural Carpenters.
[372] *yokmo*: Sticks for making fire.
yokkiy: Pronominy.
yo'pat: The actual appearance of a performer at an *o'alt* dance during a potlatch.
Yqlwa: unimp village.
Yqwakaqil: Stone on the shore of Dean Channel believed to have been a man a long time ago.
Yqwalt'mut: 1—One of the first men to settle at *Skqaldal* in the beginning of time.
2—One of the first men to settle at *Snaiid* in the beginning of time.

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skulls of carnivorous animals, and to swing carved rattles. The man, later on, returned to the sun. Ever since that time the Bilqula dance the Sisaⁿ'kᵘ. Besides this it is stated that the Raven gave each gens its secrets.

FIG. 8.—Mask representing K'ōmk'ōmkt'likya.

FIG. 9.—Mask representing K'ula'qawa.

Each gens has its peculiar carvings, which are used in the Sisaⁿ'kᵘ only, and are otherwise kept a deep secret, *i.e.*, they are the sacred posses-

FIG. 10.—Mask representing Kulē'lisa.

FIG. 11.—Mask representing Ti'ētsa'aplētlana.

sions of each gens. All gentes, however, wear the beautiful carved headdresses and use the raven rattles, regardless of the carving they represent.

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The Thunder-bird and his companions appear in the kō'sint ceremonial. When they enter the house, a dancer appears who carries an instrument in the shape of a bird-rattle (Plate XI, Fig. 7), which is provided with holes in its lower side, and has a loose back. This implement is filled with cedar-bark and eagle-down, and is shaken by the dancer. The eagle-down is thus made to fly about in the house, symbolizing the wealth and power of the Thunder-bird.

IV.

In the preceding pages I have summarized the principal features of Bella Coola mythology, which are characteristic of the traditions of the whole tribe. Besides these, there are other groups of traditions which are very conflicting. One reason for the existence of numerous contradictory traditions must be looked for in the peculiar social organization of the Bella Coola. In former times, when the tribe was populous, the Bella Coola inhabited a great many villages. The inhabitants of each village are considered the descendants of a number of mythical ancestors who were sent down by Sānx. Each of these village communities has traditions of its own, which are its property, and which are not well known to the rest of the tribe. Many of these traditions refer to the origin of our world, and for this reason a number of the most important myths differ in various villages. Indications of such conflicting ideas may be found in the traditions recorded in the preceding pages. To make this subject clear, it is necessary to describe somewhat fully the traditions belonging to a number of village communities. Before recording these traditions I shall enumerate the villages of the tribe. The following list is the result of repeated inquiries. In it the names and locations of the villages are given in consecutive order from the mouth of Bentinck Arm upward along Bella Coola River, and the names of the mythical ancestors of the village communities have been added where these have been ascertained.

	Village.	Location.	Ancestors.
1.	Q'aē'lnā	At the bay of this name.	
2.	Sx'ī.ic	At the entrance of South Bentinck Arm.	Tōmaē'ux.
3.	Nuxaē'q!	On North Bentinck Arm.	Semaistā'ux, Nuxqaē'xlaēl, Sx'ūtā, and their sister K'ae'xlāna.
4.	Pc'ūxlā	At the entrance of the valley opening on the north side of the mouth of Bella Coola River.	Saā'lnamx Yaya'lk', Mentcī'l, Sūsā'l.
5.	Alqia'xl	The present division at the north side of Bella Coola River, near its mouth.	Iayā'yōl, Xōmaē'nuxaēm, Snanaōla'lx, and their sister Lequē'tsā.

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575 796 allowed to re-enter the houses; but before doing so for the first time, he must stop at the door and shout, "Wa, wa, wa!" Then he jumps over the threshold. Accompanied by many men, he is led, after four days more, to the river for final purification. He is pushed into the water, but struggles to free himself. He tries to duck his companions, and utters his cries. Finally he is led back. Then he weeps, because the spirit has left him entirely. The people beat time while he is going back to the house. Then he is offered a piece of salmon, which is placed on his throat, while the people shout, "Hoip, hoip!" The salmon is taken away again, and after some time he is allowed to take one bite. Then he must lie down. After the dancing season is ended, he is again allowed to eat in the same way as other people do. The piece of salmon that was placed on his throat is eaten by children as a protection against sickness. Finally a ceremony is performed which is called "taking the lip of the S!s!ɛ'ɛ'pɛta out of the Cannibal's body." While this is being done, the people cry, "Hoip!" Then they throw the lip upon another Cannibal, who at once falls into an ecstasy. Then the shaman takes it back and throws it up towards the sky, where it disappears. The dish and the spoon that the Cannibal used during his ecstasy are destroyed. For four years he must wear a small ring of red cedar-bark, in summer as well as in winter.

The Ôlx is also initiated in heaven by the being described before (p. 35). There are different traditions regarding his initiation among different clans. Some Ôlx, during their performances, walk ropes which are stretched through the house. When he returns from his initiation, small whistles, called cut'laxa, which imitate the voices of eagles, are heard outside of the houses. Then the Ôlx enters in a state of ecstasy, scratching the people who assemble to hold him, and tearing their blankets. Finally the people succeed in placing a blanket over his head, and he begins to come to his senses. When he enters the house, the people beat time, then he teaches the chorus-leader a song. The mask worn by the Ôlx is quite large, and characterized by a large nose (Plate XII, Fig. 9). He carries a dancing-club (Plate XII, Fig. 10), and rings made of red cedar-bark. He is accompanied by two assistants, who also wear masks.

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VII.

121 114 177 We will now discuss the probable origin of the mythology described in the preceding pages. In order to do so, it is necessary to make a brief statement in regard to the social organization of the neighboring tribes. In another paper[1] I have fully discussed the considerable amount of borrowing that has taken place among the Coast tribes, and the relation of their

[1] Indianische Sagen von der nord-pacifischen Küste Amerikas, Berlin, 1895, pp. vi + 361.

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every morning when the sun rises. He takes care that he rises properly. The first six of these deities are grouped in pairs, and are believed to paint their faces with designs representing moon, stars, and rainbow. In the kŏ'sĭnt these deities make their appearance, and are represented by masks. Xē'mtsĭna and Xēmxē'malā'ōtŁa wear the design of the full moon, indicated on the mask of Xē'mtsĭna by a double curved line in red and black, the black outside, passing over forehead, cheeks, and upper lip. Xēmxē'malā'ōtŁa has a double curved line in red and black, the red outside, which passes over forehead, cheeks, and chin. Ainmkī'lik·a and Ainmalā'ōtŁa wear the design of the crescent, drawn in red and black, with differences similar to those between the first and second masks. The fifth Q'ōmq'ōmkī'lik·a and Q'ē'mtsĭna have designs representing stars, both wearing the same style of mask. The seventh is Qula'xawa, whose face represents the blossom of a salmon-berry bush. The next in order, Kulē'lias (who wants to have blankets first), wears the design of the rainbow in black and blue. The ninth, Ac'amā'k, wears on the head a mask representing a kingfisher, and is clothed in a bird-skin blanket. The last of the series is a woman called L'ē'tsā'aplē'Łāna (the eater), the sister of the others. Her face is painted with the design of a bladder filled with grease. She figures in several legends as stealing provisions and pursued by the people whom she has robbed.

The sīsaun'k·, which is danced at potlatches and other festivals of the clans, is presided over by a being that lives in the sun. A man who had gone out hunting met the sīsaun'k· and was instructed by him in the secrets of the dance. When he returned, he asked the people to clean their houses and to strew them with clean sand before he consented to enter. Then he danced the sīsaun'k· and told the people what he had seen. He said that the being had commanded them to perform this dance and to adorn themselves when dancing with carved headdresses with trails of ermine skins, and to swing carved rattles. The man, later on, returned to the sun. Ever since that time the Bī'ĭxula dance the sīsaun'k·. Besides this, it is stated that the raven gave each clan its secrets. Each clan has its peculiar carvings, which are used in the sīsaun'k· only, and are otherwise kept a profound secret, i. e., they are the sacred possessions of each clan. All clans, however, wear the beautiful carved headdresses and use the raven rattles, regardless of the carving they represent. Every time the sacred objects of a clan are shown to the people a potlatch is given. The sacred objects, although the property of the various clans, must nevertheless be acquired by each individual—that is to say, every free person has the right to acquire a certain group of carvings and names, according to the clan to which he or she belongs. Slaves and slaves' children, also illegitimate children, can not become sīsaun'k·. A person can not take a new carving, but must wait until it is given to him by his relatives—father, mother, or elder brother. Nusk'ălu'sta, the Indian, to whom I